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MAGAZINE



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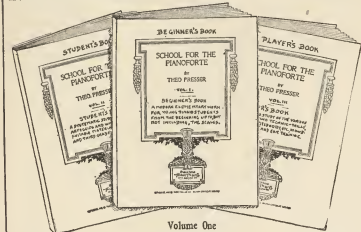
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Music, Musicians and Music-Lovers

Some Notable Personalities as Seen by the Distinguished Modernist

CYRIL SCOTT

The following are extracts from the manuscript of Mr. Cyril Scott's Memoirs which he proposes to publish later. The work is one of the most fascinating of its kind we have been privileged to read. Cyril Scott was born at Oxtou, Cheshire, September 27, 1879. He was a pupil of Ivan Knorr at Halle Conservatorium. In his youth he was greatly influenced by the work of

Debussy and other modernists. Early in life he became a student of occult philosophy and has written extensively upon the subject. He has written a symphony, four overtures, a piano/forte concerto, considerable chamber music, numerous lovely songs and some very successful pieces for piano/forte, including Lotus Land and Danse Negre.



CYRIL SCOTT

ties, Strauss, when writing at his best, possesses so distinct a style that any failure on the part of a fellow-composer to recognize it seems astonishing. "With regard to Tchaikovsky, of whom we also spoke, our opinions were more in union. Tchaikovsky, he it known, was having a great vogue in England at this time—so great, by the way, that Sir Henry Wood told me that his directors wanted him to conduct the 'Pathétique' every night at nine o'clock at the Proms, which, thank God, he refused to do. That Debussy should ardently dislike this most popular of the Russian composers I could well understand; and I was not surprised when he deplored British taste which could set up such a vulgarian as an idol to be worshipped. According to him, the British had accepted the very worst 'Russian' and overlooked the truly admirable ones, Rimsky-Korsakov, Mussorgsky and others.

"In view of what Debussy had written about my own works, I ought to mention that he never saw my more popular compositions, but only those I thought worthy of his interest, namely, the more serious orchestral ones and a few others, such as the piano sonata, the violin sonata, the second suite for piano (dedicated to him) and one or two short violin pieces. Of the orchestral compositions he admired most a rhapsody which has since been lost in Petrograd, and of the smaller works, the piano sonata and the second suite. And I think these were my best efforts up to the time I last saw him in 1913. I had broken my journey in Paris on my way to Switzerland in order to dine with him and his wife, and had spent a very enjoyable few hours in his studio, playing and talking. That studio, incidentally, struck me by its remarkable neatness—there was not a piece of music or music-paper to be seen anywhere, all pianos being heavily covered with a silk cloth and elegant desk, chairs, tables and bookshelves containing, among other volumes, several works of Kipling.

"That evening, although Debussy was charming and affable to me as usual, he spoke despondently of his own work, and was, I gathered, in the midst of an unproductive period.

"My style," he said, "is a limited one, and I seem to have reached the end of it." "I made some encouraging denial, although I silently agreed with the first part of the sentence, and I told him I felt sure he would get a new influx of ideas before very long. But I have come to believe that in this I was mistaken. For more of his compositions after this year have fallen short of his previous standard and he seems merely to have repeated himself instead of creating anything new. The distressing truth is that his health was on the decline, and was in a few years to die of that most dreaded of all diseases—cancer."

A Literary Music Lover

Mr. Scott, whose artistic and social connections enabled him to meet and know most of the contemporary great men, had the good fortune to be the guest now and then of H. G. Wells, the most discussed literary personage of England, possibly excepting Kipling. His picture of Wells' interest in music is characteristic and interesting.

"I discovered that his methods of work were rather unusual; I understood him to say that he worked at any odd times of the day, especially when drowsing in the morning. To my amusement I also discovered that he kept a typist in a little hut in the garden, whom he would visit from time to time with fresh batches of manuscripts, the more arduous the more he visited. I found an animal that had to be fed with hens. His recreations at the moment were Badminton and Beethoven—the latter he used to play with much enthusiasm on a player-piano. 'I suspect you don't altogether approve of this,' he said to me, 'but I get quite a lot of enjoyment out of it.' He hastened to tell him that composers were not so averse

to mechanical instruments as might be supposed; in fact there are one or two Chopin Etudes which sound entrancing on the player-piano, though I cannot say as much for Beethoven's."

Noise, the Musician's Hell

Mr. Scott has taken an active part in trying to suppress street noises in London. His laughable description of some of his sufferings will be read with interest by those whose cars have been tortured by the din of our modern crowded streets.

"There was only one menace to the harmony of our menage, and that—as I discovered all too soon—was the abominable sound of the gramophone. I would be, perhaps, in the middle of a composition, with ideas flowing moderately well, when suddenly... *The Honeysuckle and the Bee*, or the *Intermezzo* from *Cavalleria*! And it was not only irksome but also useless to descend two flights of stairs and shout and gesticulate, for the barrel-organist merely wheeled his instrument of torture a few yards down the street, to render its tinkling a little less audible but still sufficiently so to prevent me from carrying on my work for at least another ten minutes. As we had signed a three years' agreement for our rooms, something drastic had to be done to keep me—my friend was at Somerset House all day—out of the lunatic asylum. Fortunately several bank-clerks, tradespeople and other persons carrying on business in Queen's Road were becoming as exasperated as myself, and steps were taken to put a stop to the nuisance. A meeting was called and a resolution passed that an association be formed, if I remember rightly, 'The Queen's Road Protective Association,' in which each member should subscribe a modest sum to the maintenance of a commissionaire to patrol the road in question and turn away any barrel-organists, penny-whistlers, harmonium-players, cornet-players and other ungodly noise-producers, who make London streets places of torment to everybody who is not deaf... And for a while all went well; then it was discovered that the commissionaire was not severe enough, so another of a more awe-inspiring type had to be engaged. But even then, after about two years, the scheme was, or had to be abandoned, and Queen's Road once again became a musician's hell, from which the only musician who was foolish enough to try to live there had to flee.

"Since the war, things are ten times worse; though the whistling for taxis has been prohibited, the penny-whistling, brass-band-blowing, barrel-organ-playing, and kindred nuisances, have increased in some districts immeasurably. And what can one do? Tip the policeman on the head, who is very polite, full of sympathy, promises to do what he can, but is afraid as the law stands he can do but little? And very little is done. When in Mayrebone, I think, some attempt was recently made to pass a by-law putting down street cries, the authorities decided that to do so would be to interfere with the liberty of the British subject. Yet if this be the case, how is it that

There are many here who will want to help rebuild the musical foundations of Japan. The Japanese look to us as idealists who have accomplished great things in the world. We should respond in the measure of our means. Do not send contributions to *The Etude*, but to the Yokohama Specie Bank, Yokohama, marked for the benefit of "Musical Japan," Ongukukai, Japan."

Nothing has filled us with more editorial pride and more admiration for the fine spirit of music brotherhood than the magnificent manner in which the real music lovers have responded to previous appeals of this kind that have appeared in *The Etude*. We have found rich experiences through giving from our blessings to others. Give if your means honestly permit; and, if they do not, try to induce others to give.

A Great Music Pageant

The Philadelphia Music Week will be the occasion for what promises to be the most magnificent pageant in honor of music ever given. It will be presented three times, on successive nights, at the famous old Academy of Music (May 12th, 13th and 14th) and will be under the direction of the Philadelphia Music League, of which Dr. Herbert J. Tily is the president.

The pageant will be a gorgeous combination of color, action, poetry and music. The orchestra will be from the famous Philadelphia Orchestra with assisting artists. Thousands of people will be engaged in preparation for this magnificent tribute to music, including Philadelphia musicians who have done so much during the past twenty years to bring international fame to Philadelphia as a music center.

This will be a fine time for out-of-town visitors who contemplate visiting Philadelphia to come to the city. Tickets must be procured far in advance, as in the case of the famous Mahler Symphony performances. The pageant promises to be thrillingly beautiful from the musical and artistic standpoint. Mr. J. W. Harkrider, immensely successful Pageantmaster, has been engaged.

Those desiring to make a musical pilgrimage to Philadelphia at this time may obtain full information relating to seats, transportation, hotels, etc., from the Philadelphia Music League, 1823 Walnut Street, Phila., Pa., Mrs. F. A. Abbott, Director.

If you do come, we shall be glad to welcome you when you visit the home of *THE ETUDE*.

High Lights

LIKE everything else *The Etude Music Magazine* has its high lights. We would like to have every issue as fine as some of our good friends assure us it is at all times; but we know that some issues are very much better than others. For instance we had expected to present in this issue a symposium which has been deferred to March—a symposium which has enlisted the serious consideration of many of the finest brains in the world of music. The symposium was not quite complete and we had so much good material for this issue that we let it go over for a month. But it will be one of our "high lights."

As we look back we see many "high lights," thanks to the co-operation of famous composers, writers and artists. The Hymn Census of last spring was reported in scores of papers around the world and gave rise to a great mass of editorial comment. The various national issues, French, Italian, English, German, Polish, Czech-Slovak, Russian, were so valuable that they are for the most part out of print.

The American Indian issue, the Woman's Issue, and the American Issue were distinctive "high lights." Certain articles are demanded over and over again until the issues have been sold out. Many pieces are in great demand and people write to us asking for the issues in which a particular piece appears, not realizing that the pieces in *The Etude* are always published in sheet-music form and are always procurable in that way.

Many of the most demanded articles have been republished singly or in group form in books. The Dramatic Reading of Beethoven's "Peer Gynt" arranged for club and recital use with Grieg's music, is one instance of this. This appears as a small booklet, published at very nearly cost price, for the benefit of

our patrons. It was an appreciated "high light." Another instance is that of the famous interview with the great American tenor, Evan Williams, "How I Regained My Voice." Scores of singers have written us that Mr. Williams' entirely original ideas have restored their lost voices and their incomes.

The "high lights" come in *The Etude* editorial office when we least expect them. We are virtually scouring the entire musical world all the time for features. Often, quite accidentally some little features will turn up in our office and will prove more valuable to our readers than something we have worked months to procure. Such a feature was the "Correct Hand Position" illustration which appeared last spring. Teachers everywhere realized instantly that it was "a good thing," an indispensable illustration for the studio. We were forced to republish it in card form for that purpose.

Musical Talent and the Left Hand

In the *Pedagogical Seminary* May Lipscomb Sikes contributes a very stimulating article upon the subject of "Music and the Left Hand." Mrs. Sikes has been a pupil of Emil Liebling and others and has taught piano for years. Her observations lead her to the conclusion that musical talent may rest in that part of the brain controlling the left hand.

This may or may not be so. If it were so, it would appear that all left-handed people would show a predisposition toward music. We have never noted this in actual life. In fact we have known many left-handed people who had no inclination toward music.

Mrs. Sikes has noted that pupils who play finely with the left hand advance much more rapidly in music. This does mean something to us. It means that in a very great many cases of piano students the neglected left hand is a mill stone. It holds the pupil back. In our own experience in teaching we often found this to be the case. One of the left hand from three to six months of intensive drill and the whole pianistic progress of the pupil will become immediately noticeable.

In fact, we feel very strongly that the music teacher should have in her musical pharmacopia certain definite remedies—specifics if you wish—like the old-fashioned country doctors, calomel and quinine. We shall be glad to send to our friends a list of left-hand technical specifics, if you will send us a postal letting us know that you need them.

Honor to Whom Honor is Due

ROLAND HAYES, born of a slave mother, once a waiter in a Louisville, Kentucky, hotel, has risen to the very heights of musical attainment as a tenor. In America he has been "soloist with the Boston Symphony," in London and Paris he was the sensation of the hour in aristocratic circles. Unspoiled and still intensely studious and ambitious, he has come back to his native land. Leading citizens of Louisville have asked him to come back there for a concert. All honor to him and his achievements. His voice is reported to be one of rare beauty and large range. His mastery of songs in English, French, Italian and German has brought him the plaudits of musicians everywhere. Roland Hayes has won upon pure merit; and his triumphs have been indisputable. This is very pleasant to hear at a time when prejudice, brought about by the misdeeds of some of the ignorant members of his race, has made it difficult for worthy men and women of negro origin to secure justice.

Benediction

We thank Thee for the songs of the birds, the laughter of children, the nocturnes of the breezes in the trees, the idyls of the water in the brooks, the rhapsodies of countless bells, the requiems of the North Winds, the symphonies of the deep.

We thank Thee for sending the "Serenade" to the soul of Schubert, the "Spring Song" to Mendelssohn, the "Eroica" to Beethoven, the "Pathétique" to Tchaikowsky, the "Hallelujah" to Handel.

We thank Thee for endowing us with the minds and hearts to hear, to absorb, to love all the great inspirational creations of the masters.

We thank Thee for all the beautiful music in the world. AMEN.

3. What did Maud Powell say about the work of the music student?
4. What part do nerves play in platform success?

say, this experience never occurs and the voice does not carry. This is quite as true with a simple song as with an operatic aria. The public seems to have an idea that the operatic artist should be some big and overpowering artist who, by virtue of great physical strength and giant efforts, reaches the multitude. Of course this is absurd. The violin has quite as much carrying power as the bass viol; and it is only a small fraction of the size of its mastodontic brother. It is not "bigger" as some imagine that contributes carrying power but rather what might be called acoustical perfection. If this were not so, only the fortissimos would be heard; whereas the greatest artistic effects are often secured through pianissimos so delicate that the whole great auditorium is hushed to the "pin-drop" stage so that they may be enjoyed. Simple songs are indeed often quite as hard to sing as great arias.

Studying the Song

"In studying a song I devote myself first to the absorption of the poetic beauties of the verse. Every good song is a miniature drama—a drama of moods, emotions, ideas. It is the mission of the singer to discover the central idea and bring out the theme. Next I make a distinct study of the vowels, their possibilities on the pitch where they occur. Would beauty and varied variety in a song is like the different tone colors of the orchestra in a symphony.

"After this I make a thorough musical analysis of the song, phrase by phrase. The master composer introduces his harmonies to secure artistic effects. He does not merely 'throw them in.' Like the every brush mark in a painting, they must count for something. To understand and appreciate these harmonic effects contributes enormously to the rendition of even a very simple song. This is one of the reasons why all singers should be well grounded in music as well as in the art of producing beautiful tones.

"For similar reasons it is always hard to try to sing when tired or when worried. Singing demands a superlative physical condition. Worry attacks the voice like a blight. Learn to throw off worry by trying to keep your voice fresh and bright. Also avoid practicing too soon after meals. The singer who attempts to do good work when her body is devoted to digesting a hearty meal, with the blood directed to the stomach, and away from the throat, is fighting an obstacle.

"Possibly the average girl who aspires to an artistic musical career and feels the real impulse for creative work in the interpretative part of singing, does not waste her time thinking of the emoluments of the art, but is more to be inspired by the possible financial returns. The financial returns are by no means the greatest delight of the art life. More gratifying still is the privilege of meeting and knowing great personalities in the field of art; painters, writers, dramatists, musicians who are doing something more permanent for mankind than merely acquiring money to pass on to others. Meeting such a personality as Mascagni, for instance, is an inspiration. He came to our home frequently when I was a child. He was a remarkable teacher, often very playful in his mood and always an engaging guest. It was Mascagni who, in a measure, helped me make my determination to become a singer. When he first heard of my ambition he thought that it was foolish for me to try and advised me to go on with my career as a pianist. When he heard, however, that he quickly admitted the possibilities of my voice and said that it would be foolish to try to do anything else.

"Many people know of Mascagni's early struggle; how his 'Cavalleria Rusticana' was written in an attic and how the composer suffered actual hunger while he was producing it. These all had a formative effect upon his character, making him human and sympathetic to young artists, in the highest degree.

"Of all the opera singers I have heard, probably Tamagno had the greatest effect upon me. The quality of his voice was marvelous. No matter in what part of the auditorium you might be sitting, his voice seemed to ring in your ears as though he were just at your side. His entrance in 'Otello' was unforgettable; and his death scene, which was fortunately recorded very successfully, is one of the most wonderful records ever made. I would advise vocal students to purchase this as an investment and play it immemorial times.

The talking machine has virtually revolutionized the resources of the vocal student. In these days there is no excuse for failure to become acquainted with the best in vocal art and more can often be learned through careful listening to records of real artists than from hours of the old-fashioned lessons. It may interest the novice to learn that I constantly read and never fail of other artists of the past and present and never fail to profit by the experience. Even some of the bad ones show me what to avoid.

"The melodic line, the legato, the stream of beautiful sound are all-important. Just as the violinist must preserve a beautiful legato in most of his work so must the singer. The difference is that the singer in addition has to be clear for clear enunciation and for the variety of vowel color. The art is, to do this without disturbing or ruffling the melodic stream too much. Over-enunciation agitates the stream so that the musical effect of a lovely legato is lost. Under-enunciation or poor vowel treatment muddies the stream.

"A song may also be compared to a little painting. An opera is a huge canvas of Michelangelo dimensions. A song may be no less intense in its significance; but it is a little canvas like a Fortuny, a Cord or even a Whistler sketch in black and white. As with a painting the song must have its high light, its climax. Everything else must be subordinated to and work up to the climax.

"Velocity is of course an indispensable asset for the coloratura soprano; but velocity without clearness, ease and, above all things, accuracy—is worthless. Velocity must be acquired through very gradual stages. Scales and arpeggios such as one finds in the Garcia exercises I have mentioned and in many other books are excellent; but the singer should be 'all ears' to listen for the slightest irregularity of pitch, the slightest slurting. The only real remedy is to return to a slower tempo when these inaccuracies are discovered. This requires patience, but patience is the safeguard of all real artists.

"The voice like every other organ is ruined by either overuse or underuse. Literally speaking, I never 'rest' my voice. That is I never pass long periods without singing. Every day during my vacation I sing just as regularly as during my season. Rest in the sense of letting my voice lie fallow seems to do me more harm

than good. It is just that much harder to recover my voice. Neglect of a week or a month shows upon my voice just as much as it would upon the trained athlete. The athlete's muscles do not grow stronger by rest, rarely ever have a cold, but even when I do, I find that gentle exercise seems to help me work off the cold. Of course one must be very careful about this.

"Keeping the voice pure and fresh also depends very largely upon all the things which go together to make good health. Food is very important. Plenty of fresh vegetables, plenty of good milk, a moderate amount of meat, few sweets, all make a very pronounced effect in the long run. One of the things that the singer has to learn is that she can not eat anything that interferes with digestion in the slightest degree. Indigestion affects the voice even more than a cold. Nuts and dried fruits seem to possess properties that disagrees with me very decidedly.

Suggested "Self-Test" Questions on Mme. Galli-Curci's Article

1. Who was the teacher of Jenny Lind?
2. How may guttural sounds be avoided?
3. Why are old Italian operas beneficial for the singing student?
4. What is the secret of a beautiful tone?
5. What makes the voice carry?
6. How must velocity be acquired?

Pointers on Chart Teaching?

By Constance Savage Roe

A CHART is the teacher's best friend. Facts are so much clearer to children if they can actually see the teacher's statements right there, in black and white. Explanations which the teacher might make and have the pupil get the wrong idea of entirely, would be understood perfectly with this proof. Children have queer little quirks in their notions, and they are usually from Missouri, requesting evidence. It will always pay the teacher to purchase two or three charts, or he can make his own. This is very easily done, and is often better than buying them; for the teacher can make them to fit his own particular needs.

Select a piece of Bristol board, about twenty-six by thirty size, colored dark brown, or gray. Almost any dark color will do, however; anything that will show chalk marks. Make the figures with heavy black crayon, having the lines of the staff about an inch apart, and the notes about an inch high. Care should be taken to have the lines spaced evenly.

In teaching elements to children, it is desirable to have a number of charts. Many teachers do not like to have big, ugly charts all over their nice artistic walls. If they make them of heavy paper they can take them down at will.

First of all, a note chart is needed. Make simply the notes, all kinds, flags up and down, on the staff and off it. The clef signs may also go on this chart. Children should be taught from the first that there is no difference between an eighth-note with the flag up and one with the flag down. Many times this is confusing to them.

Spontini's Cure for Deafness

SPONTINI'S "Olympie" though now unknown to opera-goers, was in its first season a notable success in Berlin, though the boisterousness of the music seems to have called out some sharp strictures even among Berline, whose penchant for noisy operatic effects was then as now a bubble for the satire of the musical vites. A clever one follows:

A wealthy amateur had become deaf, and felt greatly the loss of the enjoyment of his favorite art. After trying many physicians, he was treated in a novel fashion by the doctor.

"What's the use? I can't hear a note," was the impatient response.

"The March ETUDE, in addition to having the Symposium upon the World's Great Masterpieces by World Famous Contemporary Masters, will be an especially helpful and

captivating number.

A separate chart should be made with the names of the notes and notes if you wish to place in triads; first the F-A-C-E, and the E-G-B-D-F. They should also be placed consecutively, running down the F below the A above the treble. Middle C should be explained with particular care at the beginning, and then the teacher can place the notes in the regular order with no break between the clefs.

It is surprising sometimes what ignorance there is among children regarding middle C. Many of them do not know where it is, nor why. Care should be taken in respect to this, as it is really very important. There should be a table of times. Place the note values in regular order, with the rest below them. The rests are difficult for a child to remember, and should be explained with comparisons, as a quarter rest resembling a blackbird flying, when turned horizontally, an eighth rest like a per cent. sign with the O left off, etc. If the beginners are very young, and have not had arithmetic in school it is well to have a circle divided to show the values.

There should be a chart of old-style music. Consult any musical dictionary for this. At first, however, only the staff with eleven lines is necessary, to illustrate the explanation of middle C. In the course of time all the different styles should be explained and illustrated. There should be a dictation chart. This necessarily has only the staves, blank. Children should be taught to both read and write readily from the beginning.

"Never mind," said the other, "come and you will see something at all events."

"Olympie" was the two tied to the theater to hear Spontini's "Olympie."

All went well till one of the overwhelming finales, which happened to be played that evening more fortissimo than usual.

Beaming with delight, the patient turned and exclaimed, "Doctor, I can hear!"

"Drawing no response, the happy patient again shouted, "Doctor, I tell you, you have cured me."

A blank stare came over him, and he found that the doctor was a deaf as a post, having fallen a victim to his own prescription.

THE HAND LOOKS THUS PREPARATORY TO PLAYING THE FIRST NOTE OF A PHRASE:

THE HAND LOOKS THUS PREPARATORY TO PLAYING THE SECOND NOTE:

What to Teach at the Very First Lessons

By JOHN M. WILLIAMS

Practical Advice for the Young Teacher

Do you want to learn how to teach? Mr. Williams' series, of which this is the second article, will show you.

If the pupil appears at the second lesson with the first perfectly learned so far as notes and time are concerned, do not immediately begin assigning new work. Was it not Emil Liebling who said his idea of the worst music teacher in the world was the one who each lesson said, "Take the next exercise?" Right here is a tremendously important point. *Correct playing conditions are more important than anything else, for the first year.*

Where is the child to learn these? From new material? No. Most emphatically, No!

When reading new material, our minds are engaged with;

First—Reading the correct note.

Second—Playing it with the correct finger.

Third—Placing it correctly on the piano.

Fourth—Counting correctly.

This leaves very little of our attention for *correct playing conditions*. For a beginner the new material, far from being a help, is very apt to be detrimental. Hence the importance of stressing the review work.

Beginning with the second lesson, for the next several times he comes ask the pupil, "Which is the more important—the new work or the old?" By "old work" I mean the pieces that already have been learned. When the mind is free to concentrate on other matters.

Use the Chart Daily

Use the chart a few moments at this lesson. Ask the direction of High and Low; locate Middle C. Have the right hand play from Middle C up to G, the left hand from Middle C down to F, observing that as the notes go higher on the piano they do likewise on the chart, and *vice versa*. Thus the pupil gets a correct idea of the Grand Staff and is saved much trouble later on.

Correct Playing Conditions

What are correct playing conditions? A relaxed hand and arm are generally considered desirable. Firm tips, (the first joints must not "break in") and slightly rounded (arched) knuckles are also advisable. If playing conditions are correct, the hand will gradually take on the proper shape. Work from cause to effect not from effect to cause. Immediately a child tries to "fix" the hand in a certain position, it gets rigid; and this rigidity or stiffness is the worst thing the teacher has to overcome.

Seat the child at the piano so that the under part of the forearm is about on a level with the white keys, or perhaps the wood in certain cases. (A large person can afford to sit lower than a small child.) "Neither High nor Low" might be a good motto. Next swing the arm gently at the side, absolutely relaxed—de-energized. Mr. Matthews used to say, "When this can be done easily, the teacher should pick up the hand and arm of

the pupil and let it drop. If it falls it is relaxed; if it does not there is a hold-back (tension) somewhere. When the pupil can "let go" with absolute freedom, try raising the arm about a foot above the lap and letting it drop onto the lap, *absolutely and completely relaxed*.

Now try the same thing, allowing the different fingers to fall on each key from C to G, always with the dead weight of the arm falling on each key. (Some teachers prefer the expression "live weights.") Easy? Not at all. A solid half hour has often been spent in teaching an advanced pupil to do this. The teacher who hurries over the first lesson in relaxation is only laying up future trouble.

Will one lesson be enough? Certainly not! The price we pay for a good pupil, for one who plays with freedom and ease, is constant watching, reminding and demonstrating. For every lesson for at least three months go back to exercise No. 1, for review, concentrating on *correct playing conditions*.

The Three Touches

Just as a carpenter must have hammer and nails to erect a building, the pianist should have at least Three Fundamental Touches with which to play the piano. In even the simplest motif—as, C-D-E, three touches should be used.

First—The Attack, the touch (down arm) which we use to play the first note of a phrase. (See illustrations at heading of page.)

Second—High-raised curved fingers—the touch with which we play the intervening notes.

Third—The "release," the touch (up arm) used to release the last note of a Phrase.

This exercise should be played very slowly perhaps in whole notes—slow enough for thought. It may be extended so that, after falling on G, the pupil plays D-E-F with high-raised finger-touch and releases the phrase at G.

The above are the "tools" or "technique" of the first few weeks. We need more tools, and they may be demonstrated in a few minutes. Easy to teach? No! Naturally a child tries to do as asked; but effort generally leads to tension. But, by constant watching, correction and demonstration, it may be achieved. Not so, if all the time is given to new work; sufficient review work is necessary. These three touches should be applied to each exercise used.

Time and Key Signatures

In explaining time and key signatures, write out the word "SIGNATURE," thus: Ask what the first part of the word signifies. Explain that just as stores, doctors and lawyers have signs announcing their places of business, so each piece of music has its "sign" or "signature." Thus,



means that this is where Mr. $\frac{3}{4}$ Measure lives. Have the pupil say that, "Mr. G-Major lives here, because the 'sign' (SIGNature) is one sharp, F sharp."

The second lesson is finished. Attention has been concentrated upon *correct playing conditions*, but new material should be assigned, embracing $\frac{3}{4}$ as well as $2/4$ time, and perhaps adding one note or two up or down.

The Third Lesson

Begin the Third Lesson by a thorough drill on an exercise using the three fundamental touches of Lesson Two.

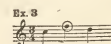
Next, hear all the work—old as well as new—paying particular attention to the three touches and *correct playing conditions*. Criticize, demonstrate and encourage. Always praise first, then show how it may be better. When each exercise can be played in the three ways of Lesson One, place a gold star by its side. This is important.

General Hints

If a wrong finger is used, place a circle around the finger mark.



If an incorrect note is played, place a circle about the note.



If a particularly difficult spot or fingering needs attention, draw a figure by it, and tell the pupil there is a



"nigger in the woodpile" who is laying for him and to be careful or he will get him. Erase the figure whenever the learner has used the finger correctly in a game, and anything done to make a game of the music lesson helps to get it learned.

Remember—"sugar-coat the pill." The child mind cannot be disciplined from the outside. This must come

JOSEF LHÉVINNE

But even in the worst, public school music does give considerable foundation for the work of the private teacher. The private teacher must remember that even the best speak; and ordinarily, even in average schools, he gets not only quite a well-defined and desirable musical orientation but also a considerable knowledge of elementary theory. The private teacher is not always enthusiastic over the extent and thoroughness of these attainments, and sometimes, we must admit he has good cause for even sharp criticisms. But the private teacher must remember that even the worst private teacher's instruction is not as haphazard and inefficient with *all* of his pupils, and that most of his teachers are given somewhat more to telling about the bad condition of pupils when they come to us than to proclaiming to the world that all is well.

The better public schools, too, are doing now a quite remarkable work for the musical advancement of the pupils. To the attainments we have outlined in connection with the elementary school, these schools add a considerable store of sound knowledge given in many high schools. In these advanced courses in Harmony and Musical Appreciation (which latter is made to include form and style as well as content) the student is given a considerable knowledge of the Orchestra and its instruments, which is given by school orchestras of almost symphonic proportions playing proficiently a fair repertoire of classical music. The private teacher must have a considerable understanding as great, surely, as the private teacher

should ask. It remains only for him to connect his teaching wisely with it. It is a pity that we live in so busy a world that the public school music teacher and the private teacher cannot get together more intimately and learn one another's aims, methods and accomplishments. Much of the educational strength of music, as compared with other subjects, but these are few; and parents, taking this cue from the large majority of educators to whom music is, and throughout life has been, but name for an easy recreation, outside the educators in avoidance of it as a subject for school credit that shall be integral in the school's diploma. They want their children to be really and truly educated and they know that no person has been considered educated unless he has taken Latin and other languages (dead or alive) and history and a certain assortment of other subjects properly hall-marked. And then come the colleges with their entrance requirements in which music is often not highly regarded, and with their curricula in which music is absent, and the chain is complete. It will in time be broken. Legislation such as we have now in Pennsylvania, though it is in advance of the general understanding, is highly potent. Musicians who are also college men, and college men who also know music, are increasing greatly in numbers and their weight will be felt. Meanwhile the music teachers, pupil and private, can co-operate with one another in careful study of the situation and in practical remedial effort. There is no doubt but that they will do this; for that their interests at this point are identical is most obvious. At other points, it is true, their interests are equally closely related; but at no other point are the teachers themselves so well aware of the exact strength and nature of the relationship. One would like to think that by this and other articles in it a keener sense of their common aims and a greater effort to co-ordinate their efforts might be aroused.

School Credits for Music

The practice of giving high school credit for the study of specialized musical training under private teachers remains to be spoken of in brief detail. Here the two classes of teachers are brought into direct contact, probably than in any other phase of musical practice. In fact they are united and are in the closest accord. It is difficult to see the best of the richer development of this modern phase of educational practices for the student, unfortunately, many difficulties—must therefore be sought outside the two groups and outside of their relations; and they must be combated by both groups working together as one.

The difficulty most often spoken of is that of standardization. I think it is overestimated. The plan worked out by the Educational Council of the Music Supervisors' National Conference and adopted by the Conference, and later adopted for use in the State of Pennsylvania by Dr. Hollis Dam, State Director of Music, has for some years been in essential features in use in Pittsburgh and is entirely feasible as a working plan. It does not prescribe graded lists of material for piano, violin, or any instrument, and yet sets standards of accomplishment. Later, lists of material are to be prepared, and here the private teachers must come forward and give of their specific knowledge. Meanwhile, however, it is certain that progress in this practice has not been retarded seriously by the lack of standard lists of material. The chief difficulty is that of age-old traditions of curriculum. Music, despite our sentimentalizing over it on divers occasions, is not yet accepted at court as a genuine educational subject. It is with music teachers, both public and private; and these often know better than anyone else, for frequently in these days the musician is a highly educated person with more than one academic degree to his credit. But educators who make the general curriculum for our schools, and, oddly enough, many parents, are sometimes not willing to give music scholastic

title place. It is true that I have never known an educator who knew music well who exhibited this reluctance. Anyone who is well educated in both music and general subjects is not only qualified to speak of their educational strength, but is always found to be well aware of the educational strength of music, as compared with other subjects. But these are few; and parents, taking this cue from the large majority of educators to whom music is, and throughout life has been, but name for an easy recreation, outside the educators in avoidance of it as a subject for school credit that shall be integral in the school's diploma. They want their children to be really and truly educated and they know that no person has been considered educated unless he has taken Latin and other languages (dead or alive) and history and a certain assortment of other subjects properly hall-marked. And then come the colleges with their entrance requirements in which music is often not highly regarded, and with their curricula in which music is absent, and the chain is complete. It will in time be broken. Legislation such as we have now in Pennsylvania, though it is in advance of the general understanding, is highly potent. Musicians who are also college men, and college men who also know music, are increasing greatly in numbers and their weight will be felt. Meanwhile the music teachers, pupil and private, can co-operate with one another in careful study of the situation and in practical remedial effort. There is no doubt but that they will do this; for that their interests at this point are identical is most obvious. At other points, it is true, their interests are equally closely related; but at no other point are the teachers themselves so well aware of the exact strength and nature of the relationship. One would like to think that by this and other articles in it a keener sense of their common aims and a greater effort to co-ordinate their efforts might be aroused.

Suggested "Self-Test" Questions on Mr. Earhart's Article

1. What is the little child's motive for learning music?
2. What kind of music should be employed for the first efforts of the child?
3. Give three means of broadening the scope of the child's musical training.
4. State the influence of College men in music.

A Baby or a Doll?

By Nonabel Bailey

Many students go through years of drudgery to perfect fingers and technique only to find in the end that their playing makes no appeal to their hearers. There is no soul to it. In spite of the brilliant technique there is no passion, no fire, no joy, no sadness—in fact nothing that moves the hearers to nobler thoughts and richer lives, which is the real purpose of music.

What is the trouble? Is it lack of talent? Perhaps; but without talent of some degree, and great determination, the brilliant technique could not be required. In many cases it is the fault of the teachers. The primary and intermediate teacher has no right to feel that her duty is fulfilled when she uses the latest method in training the child's fingers. Teachers, train the mind! It is the soul of your work; and without it there is nothing but after failure. Do not feel that only the world-famous teacher can produce the artist finish on a musician by a course in interpretation.

This work may be started at the very first lesson, even with the youngest beginner. In fact, the younger, the greater opportunity to stir the imagination. At the very first lesson it is well for the teacher to play something for the child after she has first told a story or painted a word picture about the piece. I often use Grieg's "Butterfly." First I tell the child of a beautiful garden filled with various colored flowers, and then I show him the warm sunshine. Then I describe to him how it fits from flower to flower, passing here and there, then fluttering on until it disappears over the garden wall.

Another good one is "La Fileuse," by Raff. Make the

child see the old-fashioned spinning wheel. The little German girl in her naive peasant costume; and he will have no difficulty in distinguishing the sad little melody above the whirr of the spinning wheel.

Such big numbers may seem too deep for a child's age. Frequently the child will make a special request for the same piece over and over. Never refuse him. You will find that, with the proper word pictures skillfully used, it will inspire the pupil to play with real meaning into his own little mind.

A very practical little girl put her whole mind on lily she was learning. She was always scolding her father, rather her fingers, for being so slow. I had said to baby or a little girl to sing to do lily. At last I said, "But, Ruth, a baby couldn't go to sleep if it said 'lily'." I was amused at her alarm as she said, "Oh, I forgot!"—then in a whisper, "I thought it was dolls did not mean much; but a baby—why her own baby brother was at home."

The idea to give the imagination a start on the right road. Later the child will invent his own stories about the pieces. Encourage him, no matter how farfetched they may be from your own idea. Only help him to work it out with his fingers; and later when he is determining what is their soul. His feeling will be that of the composer and his interpretation what the master intended.

Clementi, the Long-Lived

By W. F. Gates

A RECENTLY published schedule of the life extent of the great composers and performers omits one of the more notable of a hundred years ago, Muzio Clementi—beloved of piano students. This Angelized Italian was not in the first rank of musicians; but his effect on the music of his and the succeeding days was marked, because of his writing in pianistic style for that then partly developed instrument.

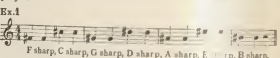
Clementi's life extended from 1752 to 1832, a long life but not so notable for its extent as for the intellectual musical period it covered. This eighty years overlapped the complete lives of Mozart, Beethoven and Schubert. Clementi's life missed that of Bach by only two years, though that of Handel and his countryman was parallel with those of Haydn, Weber, Rossini, Mendelssohn, Schumann, Gounod, Chopin, Wagner, Verdi and Rubinstein.

Those eighty years, with a few more added at their end, may be said to have been the golden period of musical history. Before that day, music was in its infancy; since that time, it has shown signs of decadence. To-day, so far as the making of great work is concerned, music seems to be taking a slumber. Possibly, the Muse is simply gathering power for a renaissance; or, another period of production of great works to follow the widespread production of minor compositions now in evidence.

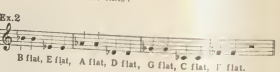
The Song of the Flats and Sharps

By S. M. C.

Of the many devices used by teachers to help their pupils remember the order of flats and sharps, the following proved most successful with a number of pupils. We call it "Learning the Song of the Flat and Sharps," and proceed to sing the following tune, which the pupil plays:



Then down for the flats:



This device entails no learning of absurd sentences, or nonsensical jingles, and takes but a short time and a few repetitions to impress it upon the pupil. At the same time it teaches him to locate the sharps and flats upon the keyboard, a point which is neglected by many teachers. If you have a pupil who is backward in this respect, why not try the Song of the Flats and Sharps?

Clearing Away a Mechanical Problem

By Ruth L. F. Barnett

"Are you dreadfully busy?" asked a little music teacher. "I don't know what to do with Helen Brown. We have just spent her whole lesson hour on a study that she already knew perfectly," and still she stumbles."

"Has she tried playing the hands separately?" I ventured. "Oh yes, she has played the right hand alone dozens of times. The left is so slow that she could play it at sight. All the difficulty is with the right hand." "For just that reason," I answered, "Helen must play it easily and slowly with the left hand. She must be able to play it easily and slowly at a much greater speed than alone only as fast as it is meant to be played, what all of Helen's attention?"

The little teacher rose to go. "I am going to telephone to Helen now to go to work on the left hand." "And while you are about it," I sang after her, "put one hand has a much more difficult part than the other practice the easy part for the more difficult part as fast as you need; then work on the more difficult part with nothing to stand in the way of mastering it."

THE ETUDE

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The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Study of the Grand Arpeggio

In response to my request for practice suggestions from our readers, I have received the following interesting scheme from Mr. Cecil Berryman, of Omaha, Nebraska. The scheme seems to me eminently useful and practical, and I intend to try it out on my own pupils. Mr. Berryman says:

Get this practice exercise into the blood by a daily incubation. Wilhelm Backhaus, the eminent pianist, is quoted as saying: "I start with ridiculously simple forms—just the hand over the thumb and the thumb under the hand—especially for arpeggios." Do not forget to play the following exercises exactly as written. Supplement them with various other rhythmic groupings.

1. Play the tones of an arpeggio in blocks, or fingering-groups, as follows:



2. With the thumb free, hold the remaining tones in the "block" for a bridge, and pass the thumb rapidly from thumb-tone to thumb-tone:



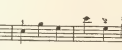
3. Hold down the thumb, passing the bridge over. The tempo should be slow but the lateral movement almost instantaneous:



4. Play thumb-tone and bridge, the fifth being played alone:



5. Play the "position tones" in inverted order—an excellent stretching exercise:



Power in Scale Playing

Please explain how scales that are played rapidly—that is, with fingers close to the keys—can be played with the necessary pressure come from to play them this way.—K. M.

There are two chief sources of power in playing scales: (1) the downward action of the finger itself, and (2) the throw of the hand from the wrist. By the first means, the finger is held somewhat firm, and is given a downward swing by a quick pull of the finger muscle. More important for strengthening the tone, however, is the hand action. To secure this, hold your hand extended horizontally in free air. Then suddenly throw it downward, as though slaking water from the fingertips. Now perform the same movement over the keyboard, so that the fingers are interrupted in their descent by their impact upon the keys. You will find that the wrist has a tendency to jump up with each stroke.

Next, play a scale, keeping the fingers firm, as suggested, and allowing the wrist to rise naturally, as each key is sounded. In this way you can get a maximum of tone, which may be decreased as desired, by using less evident movements. As the scales are played more rapidly, the wrist may rise slightly when the second, third and fourth fingers are employed, and descend with the thumb and fifth fingers. Power will increase accordingly as you cultivate this feeling of throwing the muscular activity over and into the keys.

The Question of Relaxation

In playing the melody notes in the first part of Bachmann's *Prelude in G sharp minor*, I had been taught to let the hand come down relaxed on those notes so as to obtain a full tone without stiffness. I find that some of the best players in this way they also get the keys. What would you recommend?

Relaxation is the slogan of modern teaching, and a very good slogan, too, if properly applied. But "perfect relaxation" about which some teachers talk, is an evident absurdity which, if carried to its logical conclusion, would result in flopping about the keyboard like a seal out of water. If you play at all you must hold your arm up by the muscle in the upper arm, and must also have some muscular action in the fingers, at least. Where muscular relaxation is most important is directly after a note has been played, when muscular activity, especially in hand and wrist, is for the most part waste effort.

A full-arm movement is best used in playing the heavy melody notes of the Prelude you mention. Place the right hand on the keyboard, with fingers somewhat extended. Now hold arm, hand and fingers locked together in this playing position, and then raise all together about three inches, by shrugging up the shoulder. Next, drive some key down with a single finger, by a quick downward movement of the shoulder, and immediately relax the arm, retaining only just enough pressure on the key to keep it down.

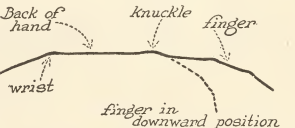
These are the fundamental muscular motions to be observed in playing the heavy melody notes; although these motions will eventually be accomplished in a less obvious manner. The tone, to be sure, is produced primarily by arm-weight; but this weight is reinforced and regulated by sufficient muscular control.

Double-Jointed Fingers

I have as a pupil a girl of twelve whose fifth fingers are both double-jointed, so that they rise higher than most of a quarter of an inch above the keys they "snap" up and hold in this position. This high position of the "snap" down. Can this trouble be corrected, and if so, how?

It goes without saying that the "snap" which you mention should be avoided as far as possible. If raising the fingers produces this ill effect, why raise them? In the time of Czerny and immediately following pedagogues it was customary to hold the hands curled under all circumstances and to produce the tone by hitting the keys with a high lifted finger. But in recent years it has been decided that this insistence on motionless hands is a mere fetish, and that any muscular movement which is of real usefulness may be rightfully called into action. Hence what was formerly done exclusively by the fingers is now aided, at least, by throwing the hand downward from the wrist, by rotating the forearm, right or left, and even by full-arm movements.

I advise you, therefore, to teach your pupil to use an extensive use of such movements, and to confine the finger action to a downward swing from the knuckles. Even then the finger has considerable play from the nearly horizontal position shown in the following diagram to the downward position indicated by the dotted line:



By combining this throw of the finger with the various motions of the hand and arm above described, fluency of execution and ample command of tone should be acquired.

"SCULPTURE is motion caught in a moment of perfection. Music is motion always in perfection."

—MRS. BARTLETT A. BOWERS.

"THERE are in music such strains as far surpass any faith which man has ever had in the loftiness of his destiny."—THOREAU.

How to end a Slur

How should the last note under a slur be played. Has been taught to draw the finger gently off the key. Is that the correct method?

Frequently, though not always, the last note represents a quiet ending after a climax; and in this case your method is correct. I suggest that the climax-note under the slur be then played with a lowered wrist, and that the wrist be quickly raised after the last note, so that the finger is, so to speak, dragged away from the key, hanging down from the wrist. An example of this procedure is found in the first two phrases of Chopin's *Nocturne in E flat*:



But some phrases end with the climax, as in the next phrase of the same nocturne:



Here the final note is not only accented, but also somewhat sustained. Eventually, however, it may be released as I have described.

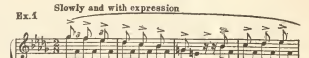
To interpret slurs properly, therefore, one must carefully discriminate as to whether their climax notes occur before or at the end.

Cross Accent. Sharps and Flats in the Signature

(1) Please explain what is meant by cross accent?

(2) Why are the seven flats in the key of C flat major in the reverse order, and the seven sharps in the key of C sharp major?

(1) Cross accent, or cross rhythm, occurs when the accents of one voice-part conflict with those of another. This effect is most frequent in common time and 3/4 and 6/8 meter, in the former of which there are three beats, and in the latter two beats to the measure. In this case, while the chief accents, on the first beats, coincide, the secondary accents conflict, or cross each other. A good example is found in Schumann's *Der Wanderer*, from Op. 12, where there are three distinct beats to a measure in the upper, melodic part, to two beats in the lower, bass part; so that the second beat of the latter falls between the second and third melody tones, thus:



Chopin's *Waltz in A flat, Op. 42*, has two notes in the upper part to three in the bass. Brahms is especially fond of such conflicting rhythms.

(2) Sharps and flats are placed in the signature in the order in which they naturally occur in successive keys. Since F is the first note to be sharpened, in the key of one sharp, F# always comes first in the signature. In the key of two sharps, C# is added, after which come in order G#, D#, etc.

Similarly, since B is the first note to be flattened, in the key of one flat, Bb always comes first, then Eb, Ab, etc. The first order of the natural sharpened notes is F, C, G, D, A, E, B, while that of flattened notes is B, E, A, D, G, C and F—just the reverse.

"The self-criticism to which the artist subjects himself will prevent him from following the ill-considered work upon the public. The true artist may be trusted to take that care; and the greater the artist he is, the greater the care he takes."—FRANK BRIDGE (English composer).

MEYERBEER vs. CHOPIN

In his book, *The Great Piano Virtuosity of Our Time*, W. von Lenz records (with slight abbreviations):

"Once Meyerbeer came in while I was taking my lesson with Chopin. I had never seen him before. Meyerbeer was not announced; he was a king. I was just playing the *Mazurka in C, Op. 33*—only one page in length. I named it the 'Epitaph of the Idea' so full of grief and sorrow is this composition—the woe flight of an eagle!

"Meyerbeer had seated himself; Chopin let me play on.

"That is two-four time," said Meyerbeer.

"For reply, Chopin made me repeat and kept time by tapping loudly upon the instrument with his pencil; his eyes glowing.

"Two-four," Meyerbeer repeated quietly. "I never but once saw Chopin angry; it was this time! A delicate flush covered his pale cheeks, and he looked very handsome.

"It is three-four," he said, loudly; he who always spoke so softly.

"Give it me for a ballet for my opera (*L'Africain*, then kept a secret), I will show you, then!"

"It is three-four," almost screamed Chopin, and played it himself. He played it several times, and stamped the floor with his foot—it was beside himself! It was no use, Meyerbeer insisted that it was two-four, and they parted in ill-humor.

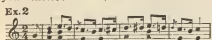
"It was anything but agreeable to me to have witnessed this little scene. Chopin disappeared into his cabinet without saying a word—the whole thing had lasted but a couple of minutes."

Meyerbeer, however, made amends on his way home with von Lenz to whom he gave a lift in his carriage. "I had not seen Chopin in a long time," he is quoted as saying, "I love him dearly! I know no pianist like him, no composer for piano like him! The piano is intended for delicate shading, for the cantabile, it is an instrument for close intimacy. I also was a pianist once, and there was a time when I aspired to be a virtuoso."

As to the little scrap between Chopin and Meyerbeer, here is the melody as Chopin wrote it:



And here is how Meyerbeer would have treated it (and it sounds very much like a Meyerbeer melody in this form). Take your choice!



SAINT-SAËNS ON

IMPROVISATION IN CHURCH

In his *Musical Memories* Saint-Saëns ably defends the practice of improvisation in church. "I am fully aware," he says, "of what may be said against improvisation. There are players who improvise badly and their playing is uninteresting. But many preachers speak badly. That, however, has nothing to do with the real issue. A mediocre improvisation is always endurable if the organist has grasped the idea that church music should harmonize with the service and aid meditation and prayer. If the organ music is played in this spirit and results in harmonious sounds rather than precise music which is not worth writing out, it is still comparable with the old glass windows in which the individual figures can hardly be distinguished but which are, nevertheless, more charming than the finest modern windows. Such an improvisation may be better than a fine piece by a great master, on the principle that nothing is good unless it is in its proper place."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARRETT

VON BUELOW ON APPLAUSE

To most musicians the applause of all the audience is very precious. It is part of the recompense for the tremendous effort of acquiring a technique and a repertoire. Few people are willing to forego it; but von BueLOW, the great pianist and conductor, thought otherwise. The following is an extract from a letter he wrote to Madame Lausson, a friend of his mother. He was then twenty-four years of age and well on his way to success.

"As regards the little I may have accomplished in my art, the value of which consists in undeniable perfectibility alone; and as regards my claims to a recognition of it by the public, . . . I am only susceptible to the influence of applause in moments of nervous physical excitement.

ONE WAY TO MAKE MONEY

It is a well known fact that many of the street piano players in big cities do exceedingly well. Most of them, Italian, manage to retire with sufficient funds to Sorento, Capri or Monte Carlo. A London musician of note thought that he would find out how much could be made in such a way. Music of London reports the following results.

"A doctor of music, a familiar figure at the Royal Academy, and a composer of some reputation, has, says a writer in the *Winter Gazette*, carried out a daring and novel experiment. He has been concerned

IF YOU ARE MUSICAL—SHOOT!

facilities: sight, hearing, interaction of brain and physical functions; and ensures quick decision and swift action. . . . the second; eventually he reveals how closely allied his two absorbing passions are. He says, 'My experience of the dealings with it is that the hand is always, if it does its military course as a separate company, the best shooting company in the regiment.' . . . Now perhaps some of our military schools which specialise on 'rough stuff' will be persuaded to add more music to the curriculum.

MARTIN LUTHER ON MUSIC

A QUANTITELY VIVID Popular History of Music, by F. Weber, formerly organist at the German Chapel Royal at St. James' Palace, offers the following: "Martin Luther himself was very musical, and with his friends sang in the evening compositions of Josquin, Senfl, and others, wherein he took the tenor part. Luther said: 'I am not of the opinion that the arts should be suppressed by the Gospel, but I should like to see all the arts, and music foremost, in the service of Him who has given them to us.' On another occasion, he said: 'Music is a splendid, beautiful gift of God, and no other theology.' And again: 'Music is the calm of the prophets, the only art that can calm the agitations of the soul, and bring it into immediate connection with divine things.' (We wonder if Luther found this out after the agitations of his soul caused him to throw his ink-pot at the devil!

THE ETUDE

SOME SAYINGS OF DEBUSSY
In her book, *Claude Debussy*, Mrs. Franz Liechlich quotes several of the great French composer's epigrammatic sayings, from which the following extracts are taken:

"Musicians will only listen to music written by clever experts: they never turn their attention to that which is inscribed in Nature. It would benefit them more to watch a sunrise than to listen to a performance of the Pastoral Symphony. . . . Continue to be original, above suspicion!"

"A fine idea in process of formation is a worthy object of ridicule for imbeciles. But rest assured that there is a greater certainty of finding a true perception of beauty among those who are ridiculed than among the class of men resembling flocks of sheep who walk with docility in the direction of the slaughter-house prepared for them by a clairvoyant fate."

"I write music in order to serve that which is the best possible within me and without any other preoccupation; it is logical that this desire runs the risk of displeasing those who love music of a conventional pattern to which they remain jealously faithful in spite of smiles and jests."

"It is not possible to publish the *Suite Bergamasque*, wrote Debussy one day to M. Louis Laloy; 'I am still in need of twelve bars for the Sarabande!'"

"And as none of his previous ideas had satisfied him, sooner than publish the piece with the slightest defect, he preferred to wait patiently for the right inspiration!"

THE TRUE TEACHER OF MUSIC

Two greater teachers of piano have ever lived than Friedrich Wieck, the teacher of Robert Schumann, and, of course, of Clara Schumann, who was Wieck's own daughter. He is better known because of his opposition to his daughter's marriage to Schumann in his true light as a great pedagogue. In a small book, however, entitled *Piano and Song*, he reveals his teaching ideals in a passage which, although addressed to voice teachers especially, really applies to anybody attempting to give instruction.

"A singing teacher who has no firm, decorated principle, who is constantly wavering backwards and forwards, and who frequently leads others into error by his unstable opinions; who cannot quickly discern the special talent and capacity of his pupils, or discover the proper means to get rid of what is false or wrong, and adopt the speediest road to success, without any one-sided theories of perfection; who mistrusts, or blames, worries, offends and depresses, instead of encouraging; who is always dissatisfied instead of cordially acknowledging what is good in the pupil; who at one time rides a high horse instead of kindly offering a helping hand, and at another time prattles as extravagantly as before he has been blamed, and kills time in such ways as these—he may be an encyclopedia of knowledge, but his success will always fall short of his hopes. Firmness, decision, energy and a delicate perception; the art not to say too much or too little, and to be quite clear in his own mind, and with constant consideration kindness to increase the courage and confidence of his pupils—these are requisites above all things for a singing master as well as for a piano teacher."

Eight representatives of the British Empire were caught in a dugout during the war. When they were discovered, after a bombardment of six hours, the two Irishmen were fighting still, the two Scotchmen had formed a Gaelic League Debating Society, the two Englishmen had not been introduced, and the Welshmen had organized an oratorio society.

THE ETUDE

LARGHETTO

from the CLARINET QUINTET

One of the gems from the classics in fine new transcriptions, Grade 3.

Andante M.M. ♩ = 46

PIERROT AND PIERRETTE

AIR DE BALLET

An interesting teaching piece with well-contrasted themes, Grade 3.

Allegretto M.M. ♩ = 108

MANA-ZUCCA, Op. 91

THE ETUDE

p
espress.

12 *Piu animato* M.M. ♩ = 144
p
f
cresc.

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MOONLIGHT FANCIES

WALTZ

British Copyright secured

M.L. PRESTON

An expressive waltz movement which will require a judicious use of the *tempo rubato* for its best interpretation. Grade 3½

Tempo di Valse M.M. ♩ = 72

mf

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THE ETUDE

f
p
mf

12 *Piu animato* M.M. ♩ = 144
p
f
cresc.

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* From here go back to the beginning and play to A then go to B.

SUNSHINE AIR DE BALLET

THE ETUDE

To be played in joyous lilting style, Grade 3½.

Not too fast

GEORGE DUDLEY MARTIN

Moderato

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THE ETUDE

HERE THEY COME

Hark! Hark! here they come, With Trumpet, Trombone and Bass Drum.

WALLACE A. JOHNSON

In imitation of a lively band march, Grade 3.

Tempo di Marcia M.M. ♩ = 118

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AT THE CLUB

MARCH

SECONDO

C. KUEBLER

A $\frac{3}{8}$ military march, full of rhythmic energy.

Tempo di Marcia M.M. $\text{♩} = 120$

ff

f

mf

p

ff

TRIO

Fine

D.C. Trio

AT THE CLUB

MARCH

PRIMO

C. KUEBLER

Tempo di Marcia M.M. $\text{♩} = 120$

ff

f

mf

p

ff

TRIO

Fine

D.C. Trio

In real comic opera style and
in the orchestral manner.COMEDIETTA
OUVERTURE MINIATURE
SECONDO

THE ETUDE

PIERRE RENARD

Allegro con moto M.M. ♩ = 108

THE ETUDE

COMEDIETTA
OUVERTURE MINIATURE
PRIMO

PIERRE RENARD

Allegro con moto M.M. ♩ = 108

ÉTUDE

IN G FLAT

A typical example of the Russian school. The $\frac{5}{8}$ movement should flow along evenly and gracefully. The melody tones, all in eighths should stand out clearly. Grade 6.

Andantino M.M. $\text{♩} = 108$ A. ALPHERAKY, Op. 30, No. 1
(1846-)

THE ETUDE

THE ETUDE

A robust mazurka movement, to be well accented. Grade 8.

GOLDEN JONQUILS

GEO. L. SPAULDING

Moderato M.M. $\text{♩} = 126$

TRIO

MAYPOLE DANCE

WALTZ

WALTHER PFITZNER

THE ETUDE

A good teaching waltz, particularly well harmonized. Grade 2½.

Tempo di Valse M. M. ♩ = 144

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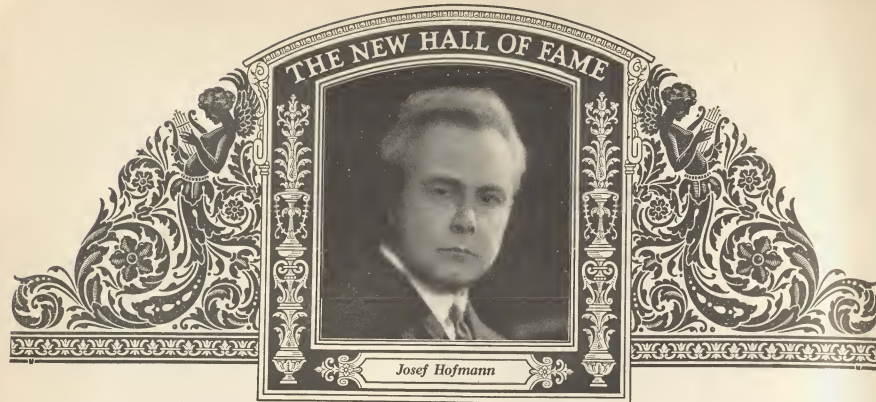
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Utility Express Truck Chassis . . .	550

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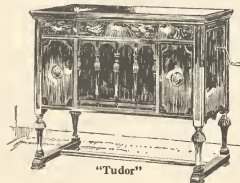
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BY THE FOUNTAIN

THE ETUDE

A graceful drawing-room piece; also an excellent study in rhythms. Grade 4.

Tempo giusto M.M. ♩ = 108

CARL SCHMEIDLER

Ped. simile

poco rit.

a tempo

f

Ped. simile

THE ETUDE

FEBRUARY 1924

Page 113

Fine

cantabile

rinforz.

cresc.

D.C.

ITALIAN DANCE

TARANTELLE

R. KRENTZLIN, Op. 25, No. 7

A little study in triplets, in the minor key.
Grade 2.

Vivace M.M. ♩ = 144

p

f

cresc.

a tempo

rit.

ten.

D.C.

IDLE DREAMING

FREDERICK KEATS

A song without words in modern style. Grade 3.

Moderato con espress M.M. $\text{♩} = 108$

Moderato con espress. M.M. = 108

mp

a tempo

rit.

dim.

Fine

mf

marcato il basso

rit.

Trio

mf

D.C.

rit.

mf

rit.

D.C. al Fine

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In measures 1, 2, 5, 6, etc. the melody is to be brought out by a pressure of the thumb.

* From here go back to the beginning and play to *Fine*, then play *Trio*.

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WATER LILIES

Tempo di Barcarolle M.M. ♩ = 54

L. RENK

The image shows a page from a musical score for the song "The Rose Tree." It features two systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The first system includes a piano introduction marked "p dreamily" and a vocal entry marked "cresc." The second system includes a vocal line with lyrics "con - do" and a piano accompaniment marked "p cresc. con - do" and "nf." The score is written in a clear, legible style with standard musical notation.

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THE ETUDE FREDERIC CHOPIN

cres - cen - do

p Tempo I. *calmato*

To be played with exaggerated emphasis and strong contrasts in dynamics. Grade 3.

Not fast M.M. ♩=66 *sempre stacc. e misterioso*

AFTER DARK

CHARACTERISTIC PIECE

MINER WALDEN GALLUP, Op.13, No.1

[illegible]

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WHY I LOVE YOU

THE ETUDE
Words and Music by
W. M. FELTON

Allegretto giocoso

Why do I love you, heart of mine, Long-ing for days of
sum-mer time? Why does the snow-bird down from the tree Sing sweet-er mel-o-dy?
Why does the vio-let kissed by the dew— Turn to a deep-er hue? Why does the rose-bud
look to the sun? That's why I love you heart of mine.
Why do I love you, heart of mine, Wait-ing for days of joy sub-lime?
Why does the stream-let chat-ter and sigh Where danc-ing shad-ows lie? Why does the

THE ETUDE

sun-beam aft-er the show-er Come to re-fresh the flow-er? Why does the rain-bow
pur-ple the sky? That's why I love you, heart of mine.

ELIZABETH FRY PAGE

Andante non troppo

AT EVENING TIME

E. L. ASHFORD

I sat by my win-dow dream-ing Of sun-sets I had seen, The West was hid-den
from me, And I sighed for its ra-diant mien; But a friend-ly East-ern cloud-let Caught tints of gold and rose,
Flood-ing my gar-den with beau-ty, Just at the day-light's close. And I breathed a prayer in the twi-light That
al-ways it might be so:—Should I miss Life's full-er-glo-ry, God grant me an aft-er-glow.

THE ANGELUS

CREOLE LEGENDS No. 1

JAMES FRANCIS COOKE

THURLOW LIEURANCE

Andante moderato

A - long the Bay - ou night is
fall-ing. Ca - the - dral bells are con - tly call-ing. The
twi - light mists a - rise re veal-ing. Two spir - it
forms at prayer - are kneeling. The an - ge - lus is
call - ing. Ah love, shall we come back once more. From some far distant spirit
shore? When the an - ge - lus, the an - ge - lus is call - ing, the an - ge - lus is call - ing!

* Bayou - a little stream - pronounced By-o.
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THE ETUDE

Hark through the long grey moss - es
swinging - The sweet Ca - the - dral bells are ring-ing. The
an - ge - lus, the an - ge - lus is call - ing!

LULLABY TO BABY

MARY GLEADALL

ANNA PRISCILLA RISHER

Andante con moto

Sail-ing in a sil - ver swing,
Fai - ry bells are made of dew,
All the fai - ry blue - bells ring, Lul - la - by to Ba - by; Lul - la - by to Ba - by.
Now they soft - ly sing to you, Go to sleep my Ba - by, Go to sleep my Ba - by.
All the fai - ry blue-bells ring, so lul - la - by. By - by.
Now they soft - ly sing to you, so lul - la - by.

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Transcribed for Violin and Piano by
ARTHUR HARTMANN*

Originally a piano piece, this number makes an excellent violin solo. Play with languorous grace.

TANGO

Andantino grazioso

Violin

Piano

I. ALBENIZ

SWING LOW SWEET CHARIOT

NEGRO SPIRITUAL

Transcribed and paraphrased
for the Organ by
EDWIN H. LEMARE

- III Sw. (Horn Diap. 8; soft Celeste, Lieb. 8; Oboe 8 & Trem.)
II Gt. (Chimes, or soft Flute 8) uncoupled.
I Ch. (Wood Unda Maris 8)
Ped. (soft 32' & 16'-1)

A beautiful interpretation of a favorite theme. Especially effective is the combination, towards the close, of the "Chimes" and a quotation from "Massa's in the Cold Ground."

Andante M.M. = 56

Manual

Pedal

CORRECT and controlled breathing is the foundation of the art of singing. A pure and steady tone cannot be obtained with an irregular and puffy flow of breath. Just as uneven and erratic blowing on the flute will produce uneven and unbeautiful tones, will produce uneven and uncontrolled gusts of air from the lungs on to the vocal cords produce the same result. A pure and even flow of air, however, will produce a sweet and true tone. The voice will be small at first, as the music and this note is the aim of the truly musical student, should not in any way discourage the student.

At beginnings, when correctly done, are small; and to attempt to do big things before one has learned to do small ones can only end disastrously.

Breathing Exercises

These exercises should be done regularly every day, either in the open or before an open window.

No. 1—*Long Breath*. For use when ample time is given for breathing and for singing long phrases. Slowly fill the lungs to their full extent, set the muscles of the diaphragm, breathe out without allowing the muscles to collapse. This exercise should be done ten times.

No. 2—*Catch Breath*. For use when the composer has allowed only very short rests for breathing between phrases, and in cases where, if the lungs are not allowed, no allowance has been made for breathing. The breath taken then must be instantaneous and imperceptible. Set the muscles of the diaphragm, and breathe in simultaneously—this causes an instantaneous filling of the lungs. Commence breathing out immediately, without allowing the muscles to collapse. The entire action, from the filling of the lungs to the commencement of the exhaling (beginning of the next phrase), should not take more than a fraction of a second. Do this exercise ten times.

No. 3—*Sustained Breath*. This exercise is not used in the act of singing, but is meant to strengthen the muscles of the diaphragm, sides and back. Slowly fill the lungs to their full extent, set the muscles all around and keep in set position until you have counted ten. Then breathe out, and allow the muscles to collapse suddenly and entirely. This sudden change from a taut condition to a soft and pliable one gives great strength to the muscles, so that in time they are able to stand any strain imposed by lengthy passages and difficult phrasing. As the muscles become stronger the student may increase the count until twenty or more is reached. This exercise should be done four times. Throughout all breathing exercises, and also when singing, the chest and the shoulders must be stationary.

Beauty of Tone, and the Danger of Forcing

Unfortunately, many a student, through enthusiasm, no doubt, sings to the full power of the voice. The result is that the student gets a false idea of rapid progress. The voice becomes loud, harsh and incapable of expression. The vocal cords being constantly stretched to their full extent, lose their elasticity, and so become useless from a musical point of view. These cords are so stretched that they receive careful and, on might say, loving treatment. Under such circumstances, the voice grows in strength and beauty, and becomes capable of the richest tone shading.

From the earliest stages, however, the student should be careful to give to each note its full support of breath. Failure in this causes the singer to force, and so the words become strained. The words become a labor instead of a pleasure. For the most aim of any singer should be to produce beautiful sound—and let it be remembered

The Singer's Etude

Edited by Noted Vocal Experts

A Vocalist's Magazine Complete in Itself

Study of Indispensable Principles in the Art of Singing

By Anne Immink

bered that the beauty of tone does not depend upon its volume. Be content to let the voice flow from the softest to the loudest passages without the slightest difficulty, and that no strain will be experienced during the "forte" passages.

Production and the Resonant Position of the Voice

The throat should be in an easy unstrained position—Soft Palate raised, Tongue flat, Larynx low. The action of the larynx is automatic, therefore any movement made in the throat will only hinder and not assist it. Once the student has been taught the mechanism of the throat, she will realize that the action of the larynx is automatic and that the throat should be in a passive position. In fact, she should forget the existence of the throat and remember only that the firm muscles of the diaphragm give strength and that the voice vibrates either on the lips, behind the nose or in the head, according to the resonant position of a note being sung.

The Resonant Position of a Note is that position on the lips, behind the nose, or in the head, on which that particular note vibrates.

As the muscles become stronger the student may increase the count until twenty or more is reached. This exercise should be done four times. Throughout all breathing exercises, and also when singing, the chest and the shoulders must be stationary.

Beauty of Tone, and the Danger of Forcing

Unfortunately, many a student, through enthusiasm, no doubt, sings to the full power of the voice. The result is that the student gets a false idea of rapid progress. The voice becomes loud, harsh and incapable of expression. The vocal cords being constantly stretched to their full extent, lose their elasticity, and so become useless from a musical point of view. These cords are so stretched that they receive careful and, on might say, loving treatment. Under such circumstances, the voice grows in strength and beauty, and becomes capable of the richest tone shading.

From the earliest stages, however, the student should be careful to give to each note its full support of breath. Failure in this causes the singer to force, and so the words become strained. The words become a labor instead of a pleasure. For the most aim of any singer should be to produce beautiful sound—and let it be remembered

pleasure; even when singing passages full of tragedy and sorrow, the real singer experiences poignant pleasure. Many do not realize that students tighten up the muscles of the throat because of nerves and because they have an exaggerated idea of the difficulty of singing.

Simplicity of Singing

Singing is essentially simple. It is its very simplicity that makes it so beautiful an art. But, as in connection with all other arts, it is only after much work has been done that one comes into a conscious realization of its simplicity. From the very beginning, therefore, let the student try to realize that her greatest obstacle is this exaggerated idea of its difficulty.

The Middle or Working Register

During the early stages of voice production, only the middle register should be exercised. The extent of this register, however, should be determined by the student's teacher. Later on, and no matter how advanced the singer may be, the main work should still take place on this register.

It is by working carefully on the middle part of the voice that the lower and upper registers determine themselves. And it is in this way that many students who consider themselves contraltos before taking lessons are surprised to find that nature has given them soprano cords, and vice versa. A case in point is that of a girl who, when she started singing could reach upper G. This took her to the full extent of her voice. After some months of careful working on the middle register she found that she could sing up to G sharp. So her voice continued to grow, and now after some years, she has a range which extends from B below to C sharp and D above. It must not be supposed, however, that she was "trained to be" a soprano. Had she worked on her upper register and tried to produce the notes before they came of their own accord, the same training would have lost them altogether. If the voice is to be a contralto the larger gain will take place on the lower register.

In the male voice there are only two registers. The main work, therefore, should take place on the upper part of the lower register, and the lower part of the upper register, thus constituting a middle working register. It will be seen by the foregoing that one cannot be trained to "be" either a soprano, contralto, tenor or bass. He can only be taught to produce perfectly the voice which Nature has given him; and it often takes years before the full extent of that voice is discovered. Some voices develop quickly, others do not.

Upper register, or head voice, directly from the brows and, as it ascends, directly from the larynx.

Tightening of the Throat Muscles

Few students are able to realize at first that beyond the larynx and the vocal cords the rest of the throat has nothing to do with singing at all, and should be in perfect repose. Any tightening of the throat muscles causes misplacement of the voice, the throat aches, and singing becomes a labor instead of a pleasure. For remember that singing should be a note.

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The Blending of Registers

One of the greatest difficulties a singer is called upon to face is the blending of the registers. In rare cases singers have not this difficulty to overcome; but they are among the favored few. On account of the heavier quality of the voice, the contralto has the greatest difficulty in this connection; and the transition from one register to another is often painfully evident.

But it should be remembered that the placing of the middle register goes a long way towards obviating this difficulty. With the help of a good master, and if the student puts in assiduous brain work, the trouble will soon be overcome and forgotten.

Tonal Concept

All things, whether they take material form or not, are first formed in the brain. Therefore first hear your note mentally, feel it physically in its resonant position, and then sing it—provided of course that a good breath has been taken and that the muscles of the diaphragm are firm.

Temperament

This cannot be taught this inner something, the possession of which enables the singer to appeal to the heart as well as the ear. But it can be developed.

Refuse to be shut up in a glass house. Come out into the world where there is so much to see, to feel, to joy and sorrow. And, like the Lady of Shalott, be not content with shadows. Know of these things so that the message in your song will carry conviction. All artists are messengers to humanity; remember tired men and women that the world's rounds and caring cares of life can be lost in a glorious world of harmony and color.

If you sing with a message from your soul you will not only reach your audience at least one who, besides enjoying with the others, leaves with a happier heart and a firmer purpose.

Finally, love humanity—for it is only by loving that you will understand sorrow and pity, and why it is that there is hatred. When you know of all these things, and you have experienced the pure joy of living, and sometimes despair, will understand life and its vicissitudes sufficiently to be an artist.

The Use and Abuse of the R's in Singing

By Louis Sjaos

EVEN among many of our well-known singers, not mentioning the dilettante, who by way of instruction attend many concerts, the rolling of the R is becoming an irritant to those who understand. Our singers would gain more recognition by preserved facial attitude and allow mind to show through the face.

Nothing is more distressing to a musician than to hear these transgressions, especially by many of our Church singers and some of our popular entertainers, who would do well to analyze and absorb rules and not make rules an exception.

Adhering strictly to musical and phonetic rule, the rolling of the R, whether long or short, is invariably on the first syllable of the word and accentuated if it falls on a musical accent, but not prolonged on the second or third syllable, unless followed by a vowel, then a short roll is used, as before stated, it falls on a musical accent.

As an example, take the first line in the soprano aria of Mendelssohn's "Elijah." Hear ye Israel! The "R" in the word "hear" can be given a short roll, as the musical accent on the vowel "y" is the

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weaker, notwithstanding that the "y" is considered a consonant when followed by a vowel. The same rule is applicable to the noun "Israel," as the musical accent falls on "Is." It may be noted also that the "y" being a mongrel alphabet, seldom succeeds the long roll of the "R." Again, in the Recitative for the tenor in "Elijah," For Your Transgressions, a short roll of the "R" is given in the word "for," but not in "y" as it is followed by a consonant; a short roll on "trans," and a longer roll on the syllable "gressions" as the latter is followed by a vowel and falls on a musical accent.

But the abuses do not lie so much in the above, as in a natural tendency to roll the

Singing From the Viewpoint of Declaration

By William F. Bubbits

The best singing-teacher I ever had was a teacher of reading. She doesn't know that she gave me the secret of singing. At the time I didn't know it either. Since studying singing and singers however, I have decided that my old teacher in Education taught me in her Maxims some of the fundamental principles of expression that apply to singing as well as to reading. Looking through an old note-book the other day I came upon the following: Maxims One—Eduational Congruity.

A good reader always employs proper emotional stress at the right time and place. There were other maxims; but this one seems to be so often violated in singing perhaps it might be helpful to others to know its application to singing.

In singing, proper emotional stressing can come only from sympathetic interpretation of the text and from an understanding of the text and of the volume or pitch in voice. Visualize the picture you wish others to see and feel it as you do. The voice is subconsciously colored by our subjective perceptions. Great actors actively experience the emotions they project across the footlights. Actors have one device in acquiring emotional "steam" that is denied the singer, and that is to analyze the bodily expression associated with the emotion they are portraying. The singer, though denied the actor's liberty in physical expression, should not fall into the error of being physically passive. By posture, by slight motions of the head and by facial expression, the singer should show what is going on in his mind.

Facial Expression

Facial expression exerts profound influence upon the emotions. Any method of singing that interferes with facial expression by demanding a fixed hygienic smile, or any other stereotyped attitude, is incorrect. Do not make the common mistake of grimacing or of exaggerating any facial expression. In fact, do not assume any pre-learned facial attitude, but allow mind to show through the face.

From the reader's viewpoint, the singer is benighted about with restrictions that make it difficult to absorb proper emphasis at the right time and place. In reading, variations in volume or pitch are the voluntary devices for showing feeling. For the singer, the melody prescribes variations in pitch; in fact, the melody is, in one sense, premeditated inflection. For that reason, some people regard all singing as being inflection. I had an English reader in college who was openly contemptuous of singing. "Bah," he would say, "Singing! Inflection! When the text demands a rising inflection the melody has to go down a scale. Verses, entirely different in sentiment and fervor, are sung the same mechanical setting. Sometimes all the verses are marked at certain places. If, and pp; and only he who observes these marks is regarded as a person of good musicianship."

"R," long or short, because it is always followed by a vowel, with one exception. But it is followed by an "H" as in Rhapody, Rhyme, etc. But as the "H" in this case is superfluous and itself followed by a vowel, it is, as above stated, pronounced with a roll, as if the "H" was non-existent.

It is in the rolling of the "R's," in words followed by a consonant, that the abuses are noted and badly mislabeled, for how often are we forced to listen to these exaggerated rollings in such phrases as the following: Fear-r-r not yet; If with all your-r-r hear-r-r; Dear-r-r love remember-r-r me; My master-r-r bids me bind my hair-r-r, etc. ad infinitum.

The professor is not altogether wrong. Singing is not the liberty of the reader. But to say that singing is therefore inflection is like declaring that poetry is inflection because it is not prose. Licensed freedom is not the ultimate criterion of art. Indeed, the exact opposite is more acceptable; namely, that rules are the very condition of art. Remove the rules and you remove all basis for comparison between accomplishments and render criticism impossible.

The professor should not let us away from the point to be made, which is that the singer must recognize the limitations of his art; but these limitations carry with them no excuse for failure to observe the maxims of oral expression which relates to emotional congruity.

The Message

The singer must learn to fill himself to overflowing with the message he is delivering. His voice will then itself take on the appropriate colorings that are beyond any voluntary control. Even the proper values in volume variations will tend to assert themselves; and, although volume is subject to conscious control, the singer should regulate it more according to how he feels than according to the markings on the score. I agree with the professor that singers in general too slavishly follow the R's and pp's. Who put them there in the first place? They are only the evidence of someone's interpretation other than their own. They are helpful if not followed religiously; but artists pay little attention to them.

Some songs are easier to sing than others; and the novice in artistic interpretation will begin with the easier ones. I class those as easier in which the melody and words synchronize in the viewpoint of inflection. Again I agree with the professor: In some songs there is an incompatibility, not only between the melody and sentiment of the text as a whole, but also often actual divorce between the phrases within the melody and the parallel words. For that reason the cheaper popular songs are hard to sing.

Example of a song that is easy to sing Little Grey Home in the West, words by D. Eardly Wilmut and the music by Herman Lohr, is good. It is a perfect marriage of words and melody. It begins in a homelike and ends in an armchair; and throughout, the words and melody have kept faith. Try reading the lyric aloud and notice how the reading voice naturally rises and falls with the words placed above the words. If you would have something heavier, try the safe experiment with Bruno Huhn's "Invictus." All really great songs sing themselves, to some extent. One reason for this is that the melody suggests the words. If a good reader can place upon the words, if he were emotionally charged with their message. Sing songs at first which for you are easy to interpret.



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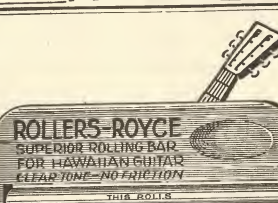
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The New Anthem

Norman H. Harney

There was a young organist once who suffered from the not uncommon failing of placing too high an estimate on his own powers. He prided himself on the ability to see, almost at a glance, all the various features of an anthem and to understand it thoroughly after only a hurried examination.

When he had selected a composition for the use of his choir he presented it at rehearsal without feeling it necessary to make a careful and detailed study of it beforehand. As a result the anthem was new not only to his singers but new to him as well, and there was often a great deal of unnecessary floundering at rehearsals. After singing the composition once or twice he would, perhaps, get a different idea concerning the tempo of the piece as a whole, or he would find it advisable to make some modifications in the time of one part as compared with another. He would encounter unexpected difficulties in one or another of the voices, and discover technical tangles which he had not previously unraveled.

As for the interpretation of the music, he was not uncommonly quite without any clear conception of what he wanted. He was, in short, he was trying to study the anthem along with the choir, instead of having mastered it previously in private. In this manner he wasted time which might have been spared; he expended energy that could have been put to better use; and he lost a certain amount of his authority over the choir by demonstrating rather forcibly that he did not know exactly what he wanted.

However, since that day, time, experience and common-sense have shown the young man the error of his ways. He now follows a rather different method of procedure. First he plays the new anthem over a number of times to acquaint himself with its general character. He then reads carefully his interpretation of the work, decides on the tempo, makes a note of such passages as are likely to require special attention, and fixes firmly in his mind a definite idea as to how he desires the composition to sound when his choir performs it in public. In short he subjects the whole work to a rigorous study, and acquaints himself intimately with every feature of it. Now when he comes before his choir he has a definite plan carefully laid out, and knows just what he is aiming at. As far as is humanly possible, every difficulty has been foreseen, and to borrow a line from Handel's *Messiah*, "the rough places have been made plain," as far as he is concerned, the work is done, and it is more that half the battle.

He was formerly choirmaster merely in the arbitrary sense of having authority over a group of singers. Today he is no longer the master of the choir, but "master of the situation" as well. He has learned to appreciate the great importance of thoroughly assimilating a piece of music and of knowing it from every angle before bringing it to the attention of his choir.

Rossini and Wagner

In the blessed tranquillity of his villa at Passy, Rossini received one day a call from Richard Wagner. The famous composer of the music drama bowed to the celebrated author of *William Tell*, *The Barber of Seville* and other comic pieces, and complimented him repeatedly, Rossini, smiling with affected modesty and with his usual sarcasm, answered, "Composing came easy to me, and I wrote a few little things."

"Learn all there is to learn, and then choose your path," Handel.

The Organist's Etude

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The Gospel Song in Disrepute

By George S. Schuler

To some people a Gospel song is worth less than the paper upon which it is written; to others it is very precious. In this article we make some modest attempt to set the time of one part as compared with another. He would encounter unexpected difficulties in one or another of the voices, and discover technical tangles which he had not previously unraveled.

By reason of the simplicity of Gospel music it is taboed by many musicians; but this seems scarcely justifiable, inasmuch as the purpose of the Gospel song is to set to music a religious poem which can be easily sung by the masses. Organists, who are by musicians who compose in the larger forms are not composers of Gospel songs, is not lack of interest, but because "the publisher as a whole are giving the church-going public too many unwholesome 'holy jingles'." This is a serious indictment and comes with force from such a source; but the publisher must be criticized too severely, for his part is largely penniless.

Immortal Hymn Writers

It is difficult to recall an opera or symphony which has written a simple hymn-tune or Gospel song. On the other hand, such men as John B. Dykes, composer of "Lead, Kindly Light," Lowell Mason, composer of "Nearer, My God, to Thee," Thomas Hastings, Barnby, Woodbury, Bradbury, and a host of others, were men who knew little about opera and symphony writing; yet they have made their names immortal by their contributions of hymn-tunes and Gospel songs.

How to Test a New Song

Because Gospel music is simple, many inexperienced harmony students rush too quickly to the press with their immature compositions, which has contributed largely to the feeling against Gospel music. As a matter of fact, the first test of a new song of these young writers fell regarding their first creations, forcing them upon the unsuspecting public.

Dr. Towner, the composer of "Trust and Obey," advised his students to write much for practice, but to destroy what they wrote. "Too many," he would say, "think their first compositions are destined to become masterpieces."

To write simple compositions containing charm, beauty, and at the same time "singable," is by no means an easy accomplishment. The great things in art assume the form of simplicity.

Hints for the Choirmaster

Remember that eternal vigilance is the price of progress in choir work. Be hopeful, energetic, enthusiastic. And couple with that, eternal drill on first principles.

Don't imagine that because you have pointed out an error once to your choir you have conquered it. You will need to repeat that same thing a dozen times later.

Be sure you have thoroughly studied and digested a new anthem at home before giving to your choir. Be able to sing every part, if necessary; be thoroughly imbued with the spirit of both words and music.

A song should be submitted to a reliable publisher, who, if it has merit, will accept it for publication. If it is returned, let it be submitted to a second publisher, considering the judgment of these two sufficient evidence as to its practical worth.

The Publisher Has Responsibility

But the publisher must share a godly portion of the responsibility for the present criticism of Gospel songs; as too many cannot be put upon organ rather than to the uplifting of church music. A representative of one of the church music publishing concerns recently remarked, "The publishers as a whole are giving the church-going public too many unwholesome 'holy jingles'." This is a serious indictment and comes with force from such a source; but the publisher must be criticized too severely, for his part is largely penniless.

And then, too, the poem plays no small part when considering the success of hymn-tunes and Gospel songs. Many aspiring writers religious poems have had little or no preparation for the task. A week seldom goes by when poems are not received from some dear saint to be set to music, who does not seem to realize that poetry involves more than having the end of lines rhyme.

Mr. Gabriel, who is in a position to know, recognizes the dearth of good words and Gospel poetry as appalling.

How Others May Aid

Nevertheless, although the Gospel song may be played in disrepute by many should, as far as we individually are able, exert every effort to place it above criticism. Those who conduct meetings may assist by declining to select songs that are below standard, even though they may be popular.

Singing the so-called religious songs, whose message is more or less lumbered with intricate music, distracting accompaniments, and the idle repetition of words and phrases, can never take the place of the well-selected and well rendered Gospel songs. The great things in art assume the form of simplicity.

The lost is the Gospel song at its best.

The Choirmaster

Don't come to practice expecting to learn the anthem along with the rest.

As far as possible, vary your rehearsals from week to week. If you are in the habit of taking up hymns and old anthems every time you sing music later, just reverse the order sometimes. It will be a change, and give freshness to your work.

Occasionally sandwich in a ten-minute talk, some vital points on choir work. Not just a random talk, but prepare your matter thoroughly, and let it be full of helpful hints.

Remember that to be successful a choir-master must be an optimist.—The Choir.

Radio Services

By Harvey B. Gail

THREE years ago this coming New Year's Day, wireless or radio began sending out church services. Calvary Church, Pittsburgh, Pennsylvania, was the first church to make general use of the service. Since that time the Westinghouse Electric Company and Calvary Church have been conducting a veritable climb to improve the transmission of the service. It was comparatively easy to send out the sermon; that was merely the business of standing before either a visible or invisible transmitter and preaching. But the music, ah, that was a different matter. More and more churches are having their services broadcasted, and more and more organ recitals are being sent out, the purpose of this article is to help organists and choir-masters arrange their music so that the results will be ninety-nine per cent.

Our attempts at first were stimulating, thrilling, pathetic and discouraging. Try as we would, the result was muddy, the choir top-sided and the organ nothing but blab-blah. We hung the receivers high and we hung them low, we hung them in and out and round about; and the result was the same, muddy and impure. Finally we came down to cases. Our choir at Calvary is a boy choir of over sixty voices, and this means a divided choir of cantors and decans. At first we had the transmitters in front of the trebles and the result was nothing but thin time went out. Then we hung them over the men and all that was broadcasted was an un-musical bass or a yodeling tenor. There was no sense in it and precious little tune. The organ did nothing but "blab" or groan. The pedals blurred and the pianissimo stops failed entirely to register.

After this had continued for a Sunday or two we decided to make a drastic change. Fortunately Calvary Church possesses a radio-screen. A large room in the middle of the roof-screen. In a jiffy there was balance of tone. What before had been all soprano or all bass became four-part singing. So far, so good. The organ was a large divided organ placed high in the choir-steeple, and the result was that sometimes there was an organ sounding and sometimes nothing at all occurred. To smooth out the organ difficulty we placed the receiver a little higher and stopped using antiphonal effects so that the organ became a unison. Another and smaller receiver was placed up high near the pipes to catch the pianissimo stops such as the Vox Celeste, *Adia Maris*, Aeolina and the like, and the organ except when the organ was playing softly.

We had receivers placed at the rear end of the church (Calvary is as large as an English cathedral) to catch the processional and recessional. One was in the nave, one in the narthex and one in the ambulatory. They were all controlled from a central switch-board operated by a Westinghouse employee. Every time we hit a dead spot we experimented as to how to overcome it.

After three weeks of constant experimentation we have found that full organ when used for more than a minute or two "blasts" and kills everything. In other words the receivers become so full of static that the organ is lost.

In accompanying the choir, mixtures and stanzas of the choir are rarely employed; the accompanying consisting chiefly of diaphanous. The less volume the better the transmission. Incidentally, as an uninitiated person, the choir has improved a vast amount, thanks to the sparing use of the instrument.

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As to the choir the ideal combination is the quartet or the double quartet, in fact, any small ensemble where the singers are placed shoulder to shoulder, is preferable. The more that a *capella* music is employed, the better the results. It is amazing how clear unaccompanied singing is over wireless. Solos and duos are to be commended, they always register. A solo that calls for solennito effects is preferable. Extreme high notes such as a few well sung flat for a tenor are likely to "blast," or in the phrasing of the broadcasting room, "go bloozy."

It is possible, sing the hymns unaccompanied, particularly the processional and recessional, as the turns and twists as the choir marches round the nave or through the chapels leave many an "ail-pocket." It is possible to omit the organ, then use it sparingly; and forget for the time being that the instrument contains reeds and tubas. Pianissimo singing always carries. Organists singing very often "blab" the transmitter. Focus on the carrier.

Accompanying Motion Pictures in Church

By Roland Diggle

Ten years ago the above title would have seemed ridiculous; but today, when the motion picture has become so important in motion picture machines, the subject is of intense interest to organists. Here in Los Angeles more than a dozen of the leading churches have adopted the moving picture feature of the evening service. The film exchanges and the makers of motion picture machines say that the movement is gaining with surprising rapidity. The organist is being asked to be a part of the picture. When the average evening congregation was but a handful it is now almost impossible to get a seat.

Now, as to the accompaniment to these pictures, from the organist's standpoint, what is he to do? I have attended some of these evening services and the point that has struck me particularly in regard to the music was that the organist seemed to be trying to imitate his theater concert, and at the same time trying to keep the organ as churchly as possible. The result was that the organist seemed to be trying to imitate his theater concert, and at the same time trying to keep the organ as churchly as possible.

The first thing to decide is, shall the picture be "played" or shall the music simply be a background, as a beautifully lighted art gallery enhances the pictures therein. We must remember that the picture shown in the church, even though chosen for its religious character, is a picture as shown in the theater. In the one it is shown for entertainment; in the other for education and uplift; and the only difference in the two performances will be that the music accompanying the picture in the church is for registration; and it is most effective. I have seen the picture at a theater, accompanied by orchestra and organ; but it was very much more enjoyable in the

and never sing at it from a tangent. It is not necessary to treat it as if you were making a phonograph record and imagine you are singing into a horn; but on the other hand it is not advisable to focus the voice on the chanter.

Vocal fugues and involved counterpoint are not the most desirable form of radio music. On the other hand there is nothing so good as a magnificent Bach chorale with its canonic treatment.

If when your reactor is considering broadcasting the services, you will keep the above points in mind, you will save yourself, the reactor, the transmitting company as well as the vast unseen audience, a great many trying moments.

Appropos of installing radio, there is a great deal of new going around. People who know nothing about it assert that it depletes congregations and that people prefer to stay at home and listen to the service rather than make the effort to attend. That is nonsense, because the personal equation always enters into listening either in singing or in preaching. The photograph helped the concert and opera tremendously; and radio will do the same for the church service. It is possible that people have gotten religion via wireless; but the chances are they have never been stirred as they would be in hearing the parson and the choir in church.

Wireless is not perfect by any means but engineers and scientists are working all through the long nights trying to improve it. It will be possible in a short time to broadcast the service of one church so that every one may enjoy it, but before that time comes, organists will have to improve their hymn-time playing.

interesting; but it does mean that the "pious" element must be eliminated. The showing of a moving picture in church does not mean that the dignity or helpfulness of the church service shall be impaired in any way. It is to be regarded as an added attraction, not for entertainment, but to teach a lesson. This being the case, the psychology of the thing rather demands that the usual parts of the service, such as the features, should be on a higher plane than without the picture. In this way, and in this way only, can the introduction of the picture into the church service be helpful.

Having decided, then, that we shall not "play" the picture, in the accepted sense, but only have our music as a background, what are we to do? We shall have no preview as our theater brother has; and, as the cue sheets will be of no service to us, we are left to our own resources. Personally, I think it is very much better, for we can start on a clean slate. We write what the picture takes forty-five minutes; and, by the way, it is advisable to find in advance the length of time it is to take and plan accordingly. If you are times during the picture, you being in the middle of a piece at the end of a picture. Whatever time it takes, it is a picture to arrange a program of organ music to take the same length of time. It must be planned carefully so that the pieces follow one another as smoothly as possible. The idea of making one piece a sort of feature piece and playing it two or three times during the picture is a good one. I heard this done with the *Adagio* of Guilman's third sonata. It was played at the beginning, in the middle and towards the end of the picture. It was a great success; registration; and it was most effective. I have seen the picture at a theater, accompanied by orchestra and organ; but it was very much more enjoyable in the

Warning
bleeding gums

ARE your gums tender? Do they bleed when brushed? If so—watch out! The disease of the gums, which are fast becoming a major dental trouble, not only destroys the teeth, but often ruins the face.

For the gums become spongy, then, red, the teeth decay, loosen and fall out—or must be extracted to rid the system of the infection. The gums which bleed, bleed, bleed, not only destroy the teeth, but often ruin the face.

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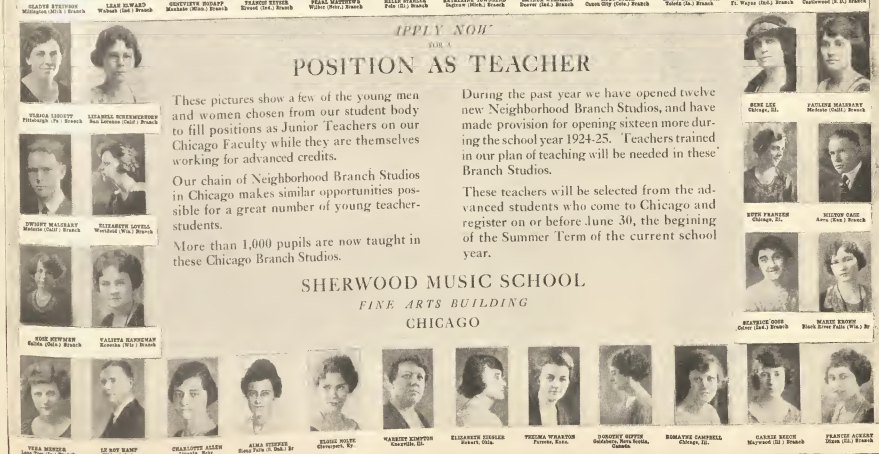
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